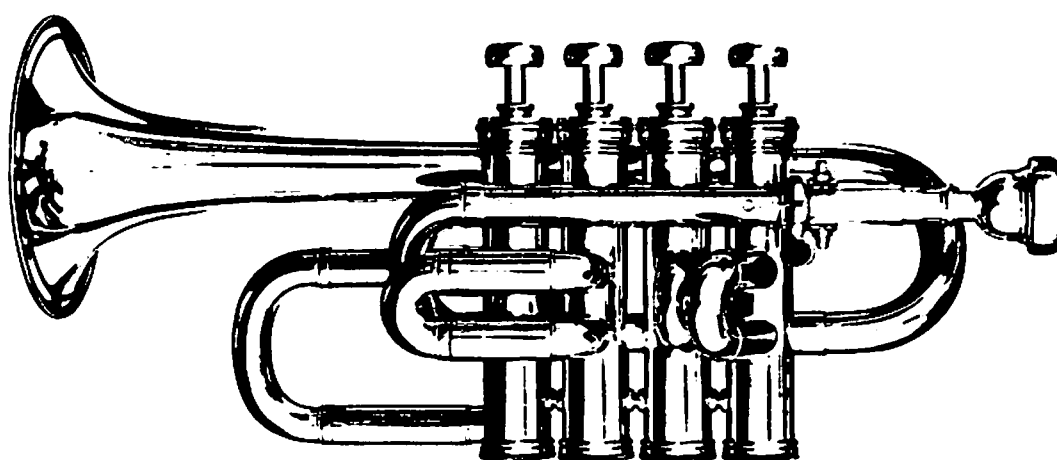


Method
for
Piccolo Trumpet

by
Gerald Webster



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Preface

This is an excellent comprehensive work on the piccolo trumpet. I am sure that trumpeters everywhere will welcome this work as I do, because in it, Gerald Webster has given some very good solutions to many problems besetting players of this instrument, such as finger drill, transposition, and others. The author is not only an excellent trumpeter, he is also a versatile and intelligent one. We all stand to profit by a thorough study of the elements Gerald Webster proposes to us in this excellent method.

Edward H. Tarr
Musik-Akademie der Stadt Basel
August, 1979

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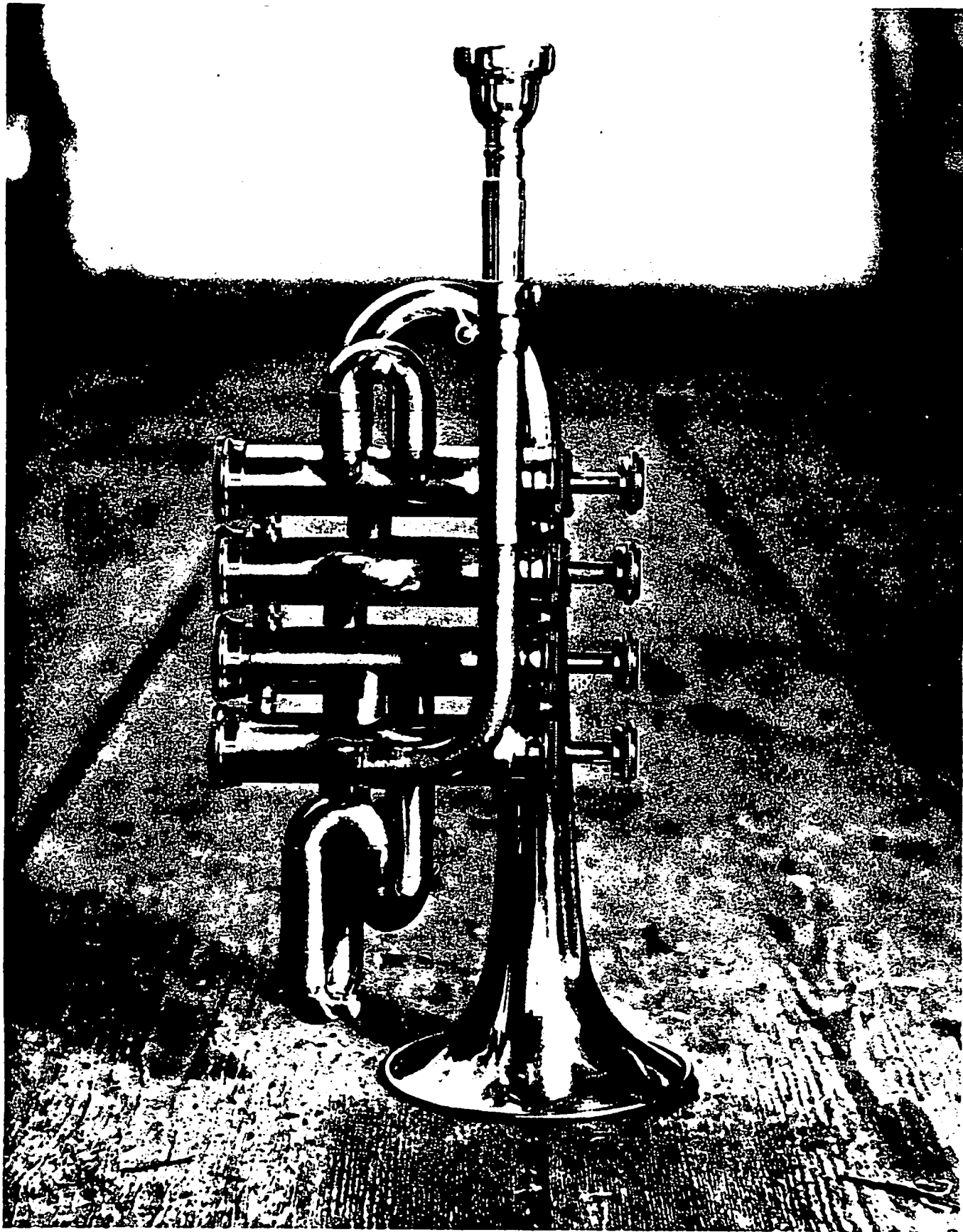
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B-flat/A piccolo trumpet by Otto Wilhelm Thein
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Foreword

In recent years a renewed interest in the trumpet as a solo recital instrument has occurred; both performers and composers have expanded the recital repertoire of the trumpet, with the frequent use of piccolo trumpets pitched in high B-flat, A, and C. Numerous internationally acclaimed performing artists have presented the piccolo trumpet to concert audiences, not only through the performance of established original repertoire (e.g., Bach, *Brandenburg Concerto No. 2*), but also through the performance of Renaissance and Baroque transcriptions. The piccolo trumpet has allowed the modern performer to play works originally written for violin, oboe, flute, and other instruments with an ease that has raised the trumpet to new levels of audience appreciation. At present, numerous composers and arrangers in all fields of music, including jazz and popular music, are discovering a rewarding outlet for their creative writings through the use of the piccolo trumpet as a unique exploration of trumpet color.

It is the purpose of this book to assist the student new to the piccolo trumpet in interpreting the unique aspects of the instrument and to help the student in understanding the mental and physical approach to the instrument. Ornamentation suggestions are presented only to encourage the student to seek further in-depth study of performance practice for each style period.

My special appreciation is extended to Edward H. Tarr, Raymond Crisara, Herbert C. Mueller, and William Brandt for their encouragement and suggestions regarding material included in this volume.

The Instrument

Acoustically, the piccolo trumpet as defined by this author is pitched in high B-flat with an extension to high A (much in the same manner as the historical natural "Baroque" trumpet). In addition, instruments pitched in high C are now available. While the orchestral player has found the A piccolo trumpet preferable for use in the orchestra, the studio or jazz player utilizes the B-flat piccolo almost exclusively. The recitalist often uses both the B-flat and A instruments, and occasionally the C piccolo trumpet. The novice to the piccolo trumpet would be well-advised to purchase a B-flat/A piccolo and begin his study primarily on the B-flat instrument, as it seems to present the least aural confusion to the student.

The instrument should be equipped with a 4th valve which lowers the basic pitch a perfect fourth, facilitates fingerings, and allows the performer to play in the instrument's lower register, so that he may perform Baroque works which include that tessitura.

Equipment

Although musicians differ regarding their individual choice of personal playing equipment, it is generally agreed that the equipment one chooses must reflect his own physical ability, concept of trumpet sound, resistance requirement, style requirement, and general playing comfort. Beyond this generality exist endless variations of opinions regarding mouthpieces, instrument leadpipes, bore, bell size, metal thickness and content, and so forth.

It is this author's opinion that a piccolo trumpet should be selected primarily on the basis of the beauty of the sound it produces. Other factors such as resistance and intonation can be somewhat modified through changes in mouthpiece backbore or throat size, or leadpipe; but basically, the sound should be as dark and pleasing as possible. The student should choose a brand of piccolo trumpet which is widely-used in all fields of musical style, and seek the guidance of performers for whom he has great respect.

With regard to the mouthpiece, this author believes that, at least initially, a student's mezzo soprano trumpet mouthpiece is often best for the piccolo instrument, as it offers less confusion to the student as he approaches the piccolo trumpet for the first few weeks. Indeed, several performers, including this author, prefer to use the same mouthpiece, with possibly a different backbore, for both the mezzo soprano instrument (in B-flat or C) and the piccolo trumpet. Others choose to use a smaller mouthpiece, if not in total dimensions, at least in terms of a shallower cup. Some performers have found that a set of screw-rim mouthpieces allows them to retain the same rim while changing cup and backbore for use on the piccolo trumpet. For instance, a performer who normally uses a 3C mouthpiece might choose to use a 3D or 3E for his piccolo playing. Others prefer a cornet mouthpiece with a receiver adapter (if necessary) for use on piccolo trumpet. As with the selection of the instrument, the beauty of the sound produced should be the greatest determining factor in terms of choosing a mouthpiece.

Regarding leadpipes, initially the student would be well-advised to utilize the leadpipes which are included with the instrument. Generally speaking, these leadpipes are designed specifically for the instrument with its particular bore size and resistance. Later on, the student may wish to try various available types of tapered backbore leadpipes which seem to improve intonation as well as the centering of the sound on the piccolo trumpet.

Mutes

Presently, most piccolo trumpet literature requires the use of only the metal straight mute. This mute is used, for example, in Moussorgsky's *Pictures at an Exhibition*, and Stravinsky's *Rite of Spring* and *Petrouchka*. The most common straight mutes are manufactured by the Tom Crown Corporation and Humes and Berg Manufacturing Company. They are available locally through most music dealerships. A metal harmon mute is also available for piccolo trumpet, designed primarily for use in jazz.

The Approach

Feeling very strongly that the basic approach to all trumpet playing, and indeed all brass playing, revolves around a vocal style,* I offer the following concepts of playing approach as being specifically appropriate to the piccolo trumpet.

Practicing

Firstly, the instrument must be played with a "singing style," largely created by the correct use of one's air. This style can be achieved through the study of material such as legato long tone etudes, Bordogni vocalises, or vocal transcriptions on both the mezzo soprano trumpet (in B-flat or C) and the piccolo instrument. Indeed, as a teacher, this author requires his students to thoroughly master at least the first volume of *Melodious Etudes for Trombone* by Joannes Rochut (published by Carl Fischer) for this purpose. Incidentally, Rochut etudes also provide practice in clef reading and transposition, which shall be discussed later in this volume.

Secondly, the student must blow "up and over" as if singing a falsetto "du." Air must be inhaled as if preparing to dive under water for an extended period of time, and exhaled while imagining that one is directing it in an upward angle away from the mouth. Inside the body, the air must be "compressed" in order to increase the air stream velocity as it passes through the lips during exhalation. The player may envision an intense, "hot," "high speed," upwardly directed air stream creating the embouchure and producing a singing *cantabile*. Unfortunately, it has been observed that many students will either over-blow the piccolo instrument (lacking an aural perception of piccolo sound, playing it like a mezzo soprano instrument), or will approach it rather like a toy. One should note that much of the piccolo trumpet is played from *within the relaxed but working body*.

Until the student realizes the compression factor of the piccolo trumpet, he should be cautious of undertaking a performance too soon, for in doing so he will find a tremendous lack of stamina. He must train himself to take relaxed, quick, full breaths, and to play *long phrases* to prevent his air from backing up inside the body creating a surplus of carbon dioxide in the lungs. That is, a full inhalation of air will go further on the piccolo trumpet than on the mezzo soprano instrument, as one expels less volume of air per measure. The student should carefully mark his breaths in the music to prevent his tendency to breathe too often. One must gradually experience the full cycle of air through the methodical playing of long phrases both loudly and softly.

Thirdly, articulation, a major facet of vocal style, must revolve around a slurred or *flowing legato* approach, particularly in the initial stages of playing the instrument. Practicing lip slurs, paramount to the development of all trumpet performance, is essential on the piccolo trumpet. Articulation will be discussed more thoroughly in the following chapter.

Fourthly, the timing of one's practice (when and for what duration of time) on the piccolo trumpet is of utmost importance. The student should complete his regular warm-up on the mezzo soprano instrument and continue through the practice of easy to medium-difficult etudes *before* beginning piccolo trumpet practice. Following a short rest, he should then warm-up *again* on the piccolo trumpet, as if to feel his body and senses reaching a "new level of playing atmosphere." Suggested warm-up studies are included later in

* "It is well known that the human voice is supposed to serve as the model for all instruments; thus should the clarino player try to imitate it as much as possible, and seek to bring forth the so-called *cantabile* on his instrument." Johann Ernst Altenburg, 1795 (Translation Edward H. Tarr).

this volume. Adequate resting is extremely important as this second warm-up progresses.

Normally, the piccolo trumpet practice period should begin with slurs through both the scale and arpeggio and include lip slurs. This should be followed by short, well-spaced legato etudes played with a light, smooth articulation. The more advanced student might then work on selections from more difficult etudes, duets, or solo recital pieces (e.g., portions of a Torelli concerto or Purcell sonata). The student should then warm-down (with material similar to the warm-up) on the piccolo trumpet and cease that portion of his practice period. Following a short interval, he may then continue his regular practice on the mezzo soprano instrument.

If approached properly, the piccolo trumpet and the mezzo soprano instrument will complement each other. The correct practice of one will produce beneficial results on the other. Caution should be given against too much piccolo trumpet practice, as well as to the fact that the piccolo trumpet is not the solution to a weak or faulty upper register ability on the mezzo soprano instrument. Without doubt, the piccolo trumpet does enhance one's upper register abilities if approached logically and patiently.

Unfortunately, once the student is "soaring" on the piccolo trumpet, his tendency is to overdo both the quantity of practice as well as to exceed the difficulty of practice material. Therefore, it is suggested that the student initially restrict himself to practicing on the piccolo trumpet not more than one-sixth of his daily routine (i.e., 20 minutes during a 2-hour practice session). Later, the student will learn to adjust the amount of his piccolo practice to his overall ability and strength, as well as to the variations in his daily practice session.

Generally, much of the piccolo trumpet approach is conceptual. Conceptual air inhalation (i.e., inhale an imaginary "unsung" low note) follows proper mezzo soprano techniques. The student must then learn to relax while allowing the air muscles to compress the oxygen, preparing it to be intensely exhaled with an aural perception of the vocal sound of the instrument. The sound must not be forced. A diligent study of recordings and recital performances will assist the student in formulating the proper aural awareness of the beautiful soprano voice which the piccolo trumpet produces.

Articulation

As stated, it is this author's view that the trumpet is a vocal instrument, serving rather as a second voice for personal expression. As the vocalist approaches his voiced consonants with care in singing, so should the trumpet performer in his study of the instrument. In truth, the piccolo trumpet tends to exaggerate any weakness in one's mezzo soprano playing, and faulty articulation is one of the first aspects to be heard.

Basically, a flowing approach to articulation is to be sought and developed fully. With less than a legato articulation, the tessitura and timbre of the piccolo trumpet will produce an extremely strident sound, meant only for "ancient Roman battlefields." The student must learn to imitate the smoothness of a singing articulation. (I strongly suggest listening to the Rachmaninoff *Vocalise* performed by a soprano voice.)

A useful syllabic concept to be used with piccolo trumpet articulation is the French "du." To approximate, one forms the mouth as if to say "ō" (nōte) and then actually says "u" (a-dieū). By adding the "d" sound (a-dieu), the student will produce a fluid legato articulation on the piccolo trumpet.

In slurring, one must remember to slur *to* each note, not *from* the first note of the grouping. This concept will produce energy through the slur. Again, the practice of vocal etudes and the aural imitation of one's vocal colleagues is to be encouraged.

Multiple tonguing on the piccolo trumpet is to be approached equally as legato (i.e., "du-du-ku" or "du-du-gu"), remembering not to mix vowel sounds (i.e., "du-de-ka"). Occasionally, a triplet passage requiring multiple tonguing can be made to sound fluid and legato by lightly tonguing the first of the triplets and

slurring the 2nd and 3rd together



being careful to give the final note of the triplet its full value (see etude, page 39).

Always remember that "staccato" (a marking used all too often in piccolo trumpet editions) means "separate," not "short." There is a general tendency to "clip" notes so marked, thus disturbing the flow of the air column as well as the musical fluidity. The student should be encouraged to slur a phrase several times before articulating, in order to arrive at as legato an approach to the phrase as possible.

Finally, the performer of Baroque trumpet literature should be encouraged to use historical Baroque articulation. This is a matter of stressing the 1st, 3rd, 5th, etc., of a group of running eighth notes, while underplaying the 2nd, 4th, 6th, etc. (i.e., "te-re-te-re" as in "territory"). This type of articulation might be considered similar to contemporary "jazz lingo" (i.e., "du-ba-du-ba" or "teetle-teetle").

Intonation

While it can be agreed that each individual player and instrument will have specific intonation tendencies due to complex variables (such as mouthpiece, bore size, leadpipe, and the player's physical abilities), generally, the B-flat piccolo trumpet is well in tune with all slides, including the 4th valve slide, in their most inward position. However, when the A leadpipe is employed, the player will usually need to extend the 1st valve slide approximately $1/8''$, the 3rd slide approximately $1/4''$, and the 4th valve slide approximately $3/8''$ to $1/2''$ in order to bring the total instrument into pitch. This author has found the C piccolo trumpet reasonably well in tune with only the 4th valve slide extended approximately $3/8''$. On all three instruments, in tuning the 4th valve, it is suggested that the student begin by tuning the octave F's so that f' is well in tune with f (1st valve and 4th valve). This should be followed by a tuning of the octaves *C-sharp* (*C-sharp'* and *C-sharp''*) in order to reach a compromise tuning (see Table I).

It should be noted that tuning to a fixed pitch by perfect 4ths, 5ths, and octaves should often be employed rather than only tuning by unisons (a rule that can be applied to *all* trumpet tuning). In addition to the ease of tuning in this manner (it is generally easier to hear such intervals rather than the unison), the player will find that "color confusion" between the piccolo trumpet timbre and the second instrument will greatly be reduced.

The piccolo trumpet tends to magnify any weakness in a player's ability, including intonation. The player will soon discover that the slightest change in embouchure or air support will result in a considerable change in pitch. In a few words, "a little change goes a long way." The student should be encouraged to play duets with the more stable mezzo soprano instrument (such as are presented later in this volume) in order to adjust his intonation accordingly. As often as possible, he should also play with piano or organ for the same purpose.

Due to the unique timbre of the piccolo trumpet, and because many musicians identify sound *quality* first and pitch *variation* secondly, the player must learn to aurally separate timbre from actual pitch core. By tuning the "echo" of a sound, rather than the actual note as it is played, one can more easily separate pitch from color. The player should play the tuning note (tuning by 4ths or 5ths) and concentrate upon the pitch as it "echoes into silence" after the note has been sounded. By identifying the "echo" pitch, the player will not be confused by the timbre of the piccolo trumpet, and will more easily be able to determine whether the instrument is sharp or flat. As often happens, the piccolo trumpet tends to sound bright to the player, and therefore, the tendency is to assume that one is sharp; while actually one may be hearing color rather than pitch. The use of a strobe tuner will also prove valuable to the student in learning his intonation tendencies on the piccolo trumpet.

The piccolo trumpet mouthpiece (size, depth, throat, and backbore) and the variations of available leadpipes are contributing factors in establishing proper intonation on the instrument. The student ought to try

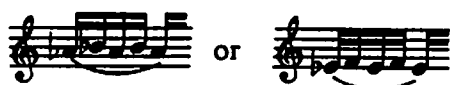
various combinations (once he has mastered the initial approach to the instrument) in order to select the proper equipment compromise for sound, intonation, and comfort.

Technique of the 4th Valve

The piccolo trumpet with four valves requires additional consideration regarding the development of technical fingering facility due to the additional valve. It is the opinion of this author that, where possible, depending upon factors such as hand size, physical comfort, and the limitations of valve accessibility (based upon instrument design), the 4th valve should be controlled primarily with the index finger of the left hand. Exceptions to this are found in 4th valve trills (4th valve alone) which should be executed with the right hand. (See Table II.)


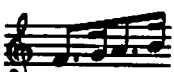


The 4th valve is essential if the piccolo trumpet is to be a technically flexible instrument or to be played in tune. In addition, the 4th valve is necessary for the performance of Baroque trumpet literature due to range requirements. Included in this volume are various exercises, etudes, and duets designed to develop technique of the 4th valve. By using the mezzo soprano instrument, the student can develop his piccolo trumpet technique by playing simple exercises (such as are found in the Herbert L. Clarke *Technical Studies*, published by Carl Fischer) with the 2nd, 3rd, and 4th fingers placed on the 1st, 2nd, and 3rd valves. In so doing, he will discover a new challenge of finger technique! Furthermore, the same exercises can be played using the 2nd and 3rd fingers of the right hand (placed on the 1st and 2nd valves) and the index finger of the left hand placed on the 3rd valve of the mezzo soprano instrument! Théo Charlier's *Etude No. 14* from *Etudes Transcendantes* (published by Leduc) is an excellent study for this purpose. (*Etude No. 14* can also be played on the piccolo trumpet.) Additional material which utilizes the 4th valve in a most thorough manner is to be found in *Das Flötenbuch* (100 Tägliche Übungen) by Frederick the Great and Johann Joachim Quantz (1719), published by Breitkopf & Härtel.

Another valuable exercise for the student is to experiment with "welding" or "locking" together the 2nd and 3rd fingers of the right hand in practicing such trills as



in order to facilitate the *combined* 2nd and 3rd valve action, which occurs with some frequency on the piccolo trumpet. (See Table II.)

In practicing technically difficult passages, one should vary the rhythm of the passage, in order to place certain notes closer together (or further apart), thus isolating a technical problem.

For example,  might be practiced  or  or 

Use of Pedal Tones

While there exists minimal literature which requires the use of pedal tones (one octave below low C and descending) on the piccolo trumpet, the moderate practice of these tones can be beneficial to the player (just as pedal tone work on the mezzo soprano instrument can benefit all registers of the instrument). Pedal tones do exist quite comfortably on most piccolo trumpets. Normally, the fingering for pedal tones on the piccolo instrument will be the same as the octave above.

Notation, Clefs, and Transposition

In order that the student is not initially confronted with "octave" displacement" (having to transpose one octave down from written pitch), musical examples in this volume are notated one octave lower than the actual sounding pitch.

Players new to the piccolo trumpet will discover the existence of eight types of transposition, or clef reading, which are required for most standard literature when using the B-flat or A piccolo; and five transpositions while using the C piccolo. Table III lists and explains transpositions required of the performer.

Early in his trumpet career, the student would be well advised to pursue a study of various trombone etudes (e.g., Rochut, *Melodious Etudes*, published by Carl Fischer) to develop the ability to read bass clef on the mezzo soprano instrument, and to develop a legato singing style, range, and endurance. The bass clef is one of the most practical transposition clefs for the trumpet player. Secondly, the student might be encouraged to play French horn duets with a French horn colleague in order to develop the ability to transpose down a perfect 5th (or read mezzo soprano clef), a transposition necessary when using the A piccolo while playing music written for the D trumpet.

It has been this author's experience that the student's ability to read an octave down, to read bass clef, and to transpose down a perfect 5th (mezzo soprano clef) demands diligent and methodical practice and should be developed long before the student actually begins work on the piccolo trumpet.

The choice of which instrument to use while transposing is determined by the desired sound (generally the A piccolo sounds fuller and slightly darker than the B-flat or C piccolo), the difficulty of the fingerings, and intonation factors. In general, the following is preferable:

Use A piccolo on trumpet parts *in Re*.

Use A piccolo on trumpets parts *in Do* which have sharp keys.

Use B-flat piccolo on trumpet parts *in Do* which have flat keys.

Use C piccolo on trumpet parts *in Fa*.

Literature Selection and Orchestral Excerpts

With present editions of numerous Baroque works originally written for the natural trumpet, there exists an exciting solo and chamber repertoire for the piccolo trumpet. Also, many editions of violin, oboe, flute, or keyboard works from both the Baroque and Renaissance periods have been adapted for performance using the piccolo trumpet. Where should one begin his study of the literature?

In general, the early and middle Baroque period works for natural trumpet (e.g., Fantini, Viviani, Purcell, Torelli, offer a reasonable beginning performance study of the literature.* The tessitura and placement of rests provided in this wealth of literature is suitable for the young piccolo trumpet performer. The cornetto literature from the same period or earlier also provides excellent literature to be studied at this time. The master composers of the high Baroque period and early Classical tradition (e.g., Telemann, Fasch, Hertel, Molter, Leopold Mozart, Michael Haydn, are to be reserved for study until the student is well-developed in his control of the instrument, as well as in his range and endurance. The intelligent selection of literature based upon the student's individual capabilities is extremely important in accomplishing a positive control of the piccolo trumpet.

The exploration of trumpet orchestral excerpts from the Baroque period will reveal that many can be played on the piccolo trumpet, especially the piccolo trumpet in A. Indeed, it is becoming more common to do so professionally. Only a few years ago, performances of such works as the *B Minor Mass* or the *Magnificat* by J. S. Bach were performed using the contemporary D trumpet; whereas today, many players are finding the piccolo trumpet in A ideal for such strenuous playing. Moreover, while the instrument in B-flat has long enjoyed popularity for performing Bach's *Brandenburg Concerto No. 2*, the piccolo trumpet in C greatly facilitates this most demanding work.

Within other style periods, there are orchestral works, or portions of works, that contain material which can be played with greater ease and security utilizing the piccolo trumpet. The following list represents only a few of the more familiar works in which the professional player might utilize a piccolo trumpet:

Ravel	<i>Bolero</i>	The D trumpet part can be played entirely on the A piccolo trumpet. The use of the 4th valve is mandatory.
Stravinsky	<i>Symphony of Psalms</i>	
Stravinsky	<i>Petrouchka</i>	The final statement for D trumpet can be played on A piccolo with a mute.
Stravinsky	<i>Le Sacre du Printemps</i>	The entire D trumpet part can be played on the A piccolo. A mute is required.
Moussorgsky/ Ravel	<i>Pictures at an Exhibition</i>	The section entitled "Samuel Goldenburg and Schmuyle" can be played on piccolo trumpet in A. A mute is required.

Occasionally, the recording studio musician encounters a passage which, if played on B-flat piccolo trumpet, will be performed with greater ease and security. With accuracy being a major consideration in the recording studio, more musicians are finding occasion to utilize the B-flat piccolo trumpet for exposed, high register playing.

The college-age student should be encouraged to explore his own uses for the piccolo trumpet within ensemble passages, if not for performance, at least within the rehearsal session.

* A very good list of original literature for Baroque trumpet is to be found in the appendix of *The Music and History of the Baroque Trumpet before 1721* by Don L. Smithers (Syracuse University Press, 1973).

Guidelines for the Interpretation of Baroque Music

In various etudes found within this volume, the author has suggested the use of basic melodic ornaments (see Table IV) which are appropriate in performing music from the Baroque or late Renaissance periods. During these periods, the player (whether trumpet, violin, flute, organ, or cornetto) often ornamented the music not only melodically, but also with regard to dynamics, tempi, and rhythmic alteration. Ornamentation was done within the restricting framework of the ensemble and with sensitive musical taste. The piccolo trumpet performer of today must realize his historical stylistic responsibilities when attempting to ornament music from the period. Numerous sources for proper ornamentation (see Table V), as well as reliable recordings, should be studied as one begins a serious exploration of the music of the period. The following observations are meant only as general basic guidelines for the player embarking on a study of period ornamentation.

Expression: A key word in the interpretation of music from the Baroque era was "expression." Music expressed a mood, the impact of text or drama, or the performer's musical taste.

The occasion of the performance often served as a guide for the type of expression conveyed. Generally, church compositions were powerful, moving, and grave; compositions intended for chamber performance were usually refined and delicate; while theatre pieces were often meant to be played cheerfully, as their primary function was to entertain or to set the appropriate mood. A requirement of expression in all circumstances was that it seem natural and rather spontaneous, although as with today's performance preparation, most elements of expression were decided upon during rehearsal, and not left to the concert performance.

Dynamics: In general, suitable volume changes often rose and fell with the musical tension of the phrase, or with the ascent or descent of the pitch level of the music. Terraced dynamics were both appropriate to the expression of musical character, and a result of the volume limitations of the instruments being played. In addition, echo effects, especially with brass instruments, were common; not to preclude the use of diminuendos or crescendos, which were largely left up to the discretion of the performer. Often long-held notes, especially final pitches, received a subtle swelling and decreasing of volume as in the Italian *messa di voce*. Accents were common in emphasizing the climax of the phrase or the highest note. In all cases, dynamic variations were subtle.

Tempo: To begin with, today's performer should realize that tempo markings from the period often describe a dance style, a flow or a mood, rather than a metronomically conceived speed. For example, *adagio* originally implied "at ease"; *largo* suggested "broadly"; *grave* meant "solemnly"; *maestoso* indicated "with majesty"; *allegro* meant "cheerfully"; and so forth. Tempo choice reflected the spirit of the music and the concept of tactus. Extremes of tempi were not common, although the tempo often included subtle rubato. In particular, time was often lost at the ends of phrases, and it was not unusual to employ rallentandos to prevent the tempo from becoming too rigid.

Tactus provided an overall flowing pulse and consisted of a strong downbeat with a weaker upbeat. In instrumental works in duple meter, the whole note was considered the tactus, and was divided into two equal units. In triple meter, two units of equal length occurred during the downbeat, and one during the upbeat. Some sources imply that the tactus equalled a whole note of approximately MM = 21. Others equate the whole note tactus with the time it takes for a man to walk two steps at an average pace, or with an average human pulse (approximately MM = 40 for a whole note). A performer's concern with tactus should be applied particularly to early Baroque music.

Phrasing: As a rule, phrasing in Baroque music should be plainly audible, and was considered an important element of interpretation. Seldom notated, a new phrase was frequently begun with a new intensity, with each phrase having nuances of rising and falling dynamically within narrow limits. A slight delay be-

TABLE I

Fingering Chart
(listed preferentially)

The chart displays five staves of musical notation, each representing a different fingering system. The notes are written on a treble clef staff with a key signature of one sharp (F#). The fingerings are listed below each staff, corresponding to the notes on the staff.

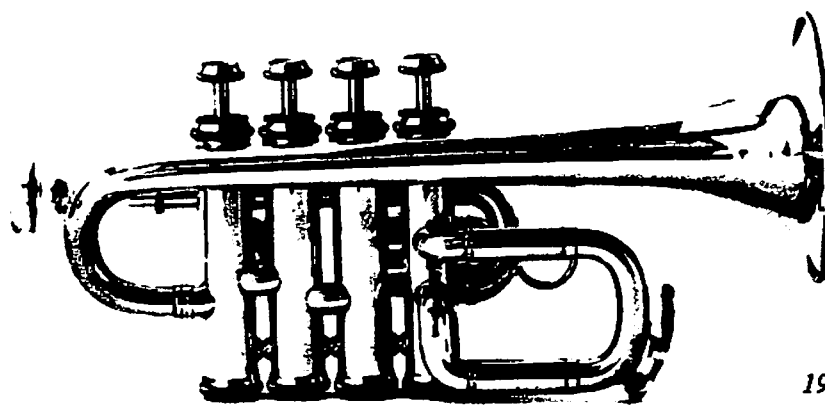
Staff 1: Notes: F#4, G4, A4, B4, C5, D5, E5, F#5. Fingerings: 4 extension, 1 2 3 4, 1 3 4, 3 4, 1 2 4, 1 4, 2 4, 1 2 3.

Staff 2: Notes: F#4, G4, A4, B4, C5, D5, E5, F#5. Fingerings: 4, 1 3, 2 3, 1 2, 3, 1 2 3 4, 1, 1 3 4, 2, 2 3 4, 0, 1 4.

Staff 3: Notes: F#4, G4, A4, B4, C5, D5, E5, F#5. Fingerings: 2 4, 1 2 3, 4, 1 3, 2 3, 1 3 4, 1 2, 3, 2 3 4, 1, 1 4, 2, 1 2 3, 2 4.

Staff 4: Notes: F#4, G4, A4, B4, C5, D5, E5, F#5. Fingerings: 0, 1 3, 4, 1 3 4, 2 3, 2 3 4, 1 2, 3, 1 4, 1 2 3 4, 1, 1 2 3, 1 3 4, 2, 1 3, 4, 2 3 4, 0, 2 3, 1 2 4, 3 4.

Staff 5: Notes: F#4, G4, A4, B4, C5, D5, E5, F#5. Fingerings: 1 2, 1 2 3, 2 4, 2 3 4, 1, 1 3, 4, 3 4, 2, 2 3, 1 4, 1 3 4, 0, 1 2, 3, 2 3 4, 1, 1 3, 1 4, 2, 1 2 3, 2 4, 0, 1 3, 4.



1959 Selmer Signet

TABLE II

Whole Step Trills

(listed preferentially)

Note: These trill fingerings may not be satisfactory on all piccolo trumpets. They are given as general information. Many will be found to be slightly out of tune even on the most "perfect" of instruments. Practice each fingering separately as an exercise for finger technique.

(stop 4)* Use left hand index finger to depress 4th (or 3rd) valve.

(**) Facilitated if player locks together the 2nd and 3rd fingers of the right hand during the trill.

(***) Use right hand little finger or 3rd finger for 4th valve.

Trill exercises on a single staff:

- Trill 1: $\frac{1}{4} - \frac{1}{4}$ (stop 4)*
- Trill 2: $\frac{1}{4} - \frac{3}{4}$ (stop 4)
- Trill 3: $\frac{1}{4} - \frac{1}{4}$ (stop 4)
- Trill 4: $\frac{3}{4} - \frac{2}{4}$ (stop 4)
- Trill 5: $\frac{1}{4} - \frac{2}{4}$ (stop 4)
- Trill 6: $\frac{1}{4} - \frac{1}{3}$

Trill exercises on a single staff:

- Trill 1: $\frac{1}{4} - \frac{4}{4}$ (stop 4)
- Trill 2: $\frac{1}{4} - \frac{1}{3}$
- Trill 3: $\frac{1}{3} - \frac{2}{3}$ (stop 3)
- Trill 4: $\frac{2}{4} - \frac{2}{3}$
- Trill 5: $\frac{1}{3} - \frac{3}{3}$ (stop 3)
- Trill 6: $\frac{1}{3} - \frac{1}{2}$

Trill exercises on a single staff:

- Trill 1: $\frac{4}{4} - \frac{1}{4}$ (stop 4)
- Trill 2: $\frac{2}{3} - \frac{1}{3}$ (**)
- Trill 3: $\frac{2}{3} - \frac{1}{4}$
- Trill 4: $\frac{1}{2} - \frac{2}{2}$ (stop 2)
- Trill 5: $\frac{1}{4} - \frac{2}{4}$

Trill exercises on a single staff:

- Trill 1: $1 - 0$
- Trill 2: $\frac{1}{4} - \frac{1}{4}$ (stop 4)
- Trill 3: $2 - \frac{2}{4}$ (***)
- Trill 4: $2 - \frac{1}{2}$
- Trill 5: $0 - \frac{4}{4}$ (***)
- Trill 6: $0 - \frac{1}{3}$
- Trill 7: $\frac{1}{4} - \frac{4}{4}$ (stop 4)

TABLE III

Common Transpositions

Using B \flat piccolo trumpet:

in Si \flat is played



in Do is played


in Re is played

in Mi \flat is played

in Fa is played

Using A piccolo trumpet:

in Si \flat is played




in Do is played

in Re is played

Using C piccolo trumpet:

in Si \flat is played



in Do is played

in Re is played

in Mi \flat is played

in Fa is played

octave displacement



or utilize



or utilize



or utilize



or utilize



or utilize



or utilize



or utilize



or utilize



octave displacement



or utilize



or utilize




or utilize



(Clef)
Alto



Bass



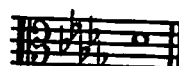
Mezzo Soprano



Baritone



Alto



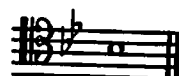
Bass



Mezzo Soprano



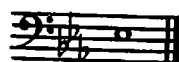
Tenor



Alto



Bass



Mezzo Soprano



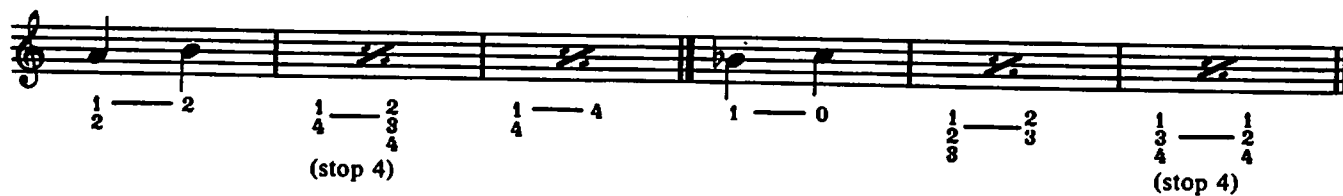
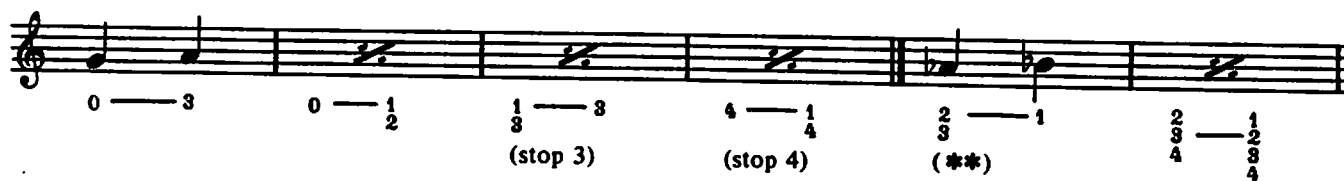
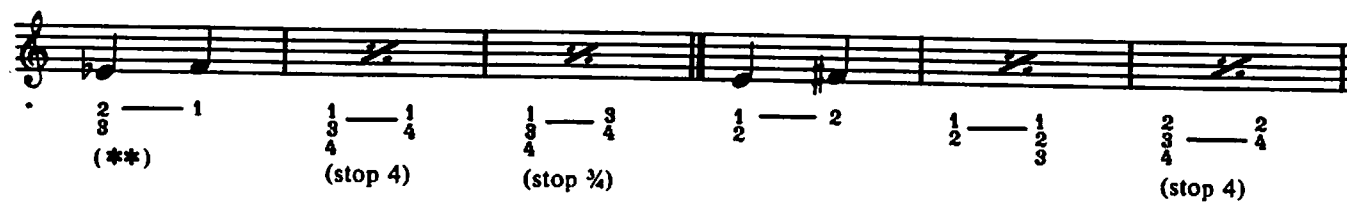
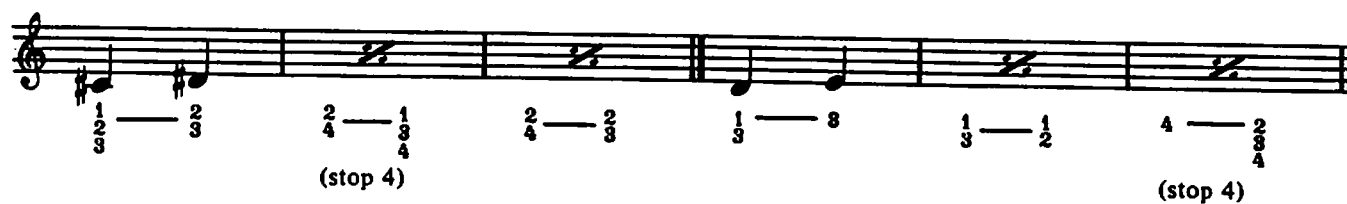


TABLE IV

Examples of Basic Melodic Ornaments

	Written	Played
Cadential Trill with Anticipation:		
Cadential Trill with Turn Ending:		
Half-Trill:		
Long Appoggiatura: (Duple time)		
Long Appoggiatura: (Triple time)		
Short Appoggiatura:		
Mordent-Lower: (Single and Double)		
Mordent: (Multiple use)		
Inverted Mordent: (Single)		
Turn: (Two different kinds)		
Passing tones:		
Passing tones: (Quasi slide)		
Tremolo: (Trillo)		

Table V

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INTRODUCTORY DRILLS

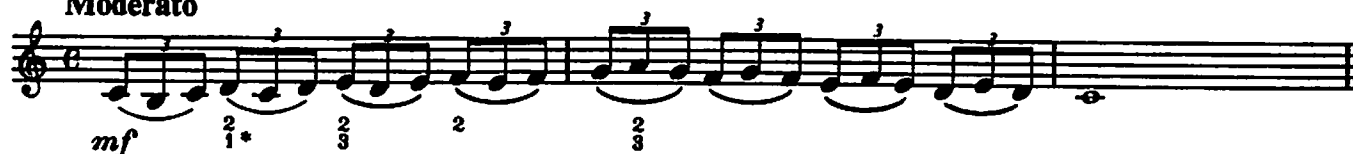
The following warm-up patterns and drills are designed specifically for the piccolo trumpet, as well as exercises involving the development of 4th valve technique while using the mezzo soprano trumpet.

Mezzo Soprano Trumpet "4th Valve Exercises"

Place 2nd and 3rd fingers on valves 1 & 2, use left index finger* on 3rd valve. See page 13.

Note: 2 = 2nd finger right hand.
3 = 3rd finger right hand.
1* = index finger left hand.

Moderato



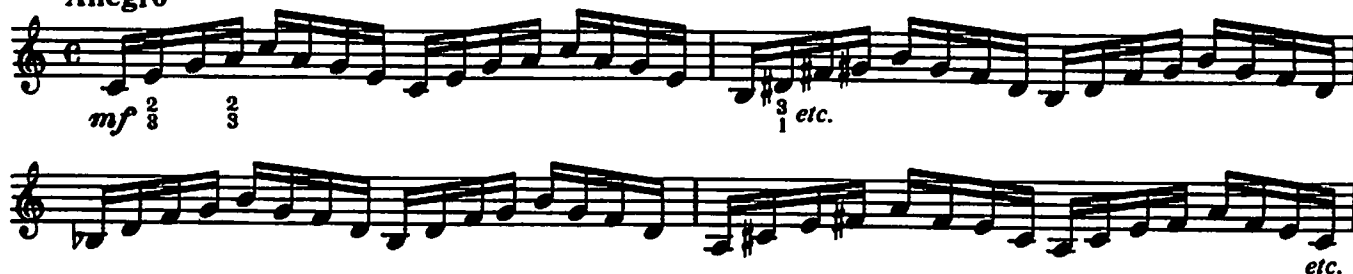
Andante (legato throughout)



Moderato

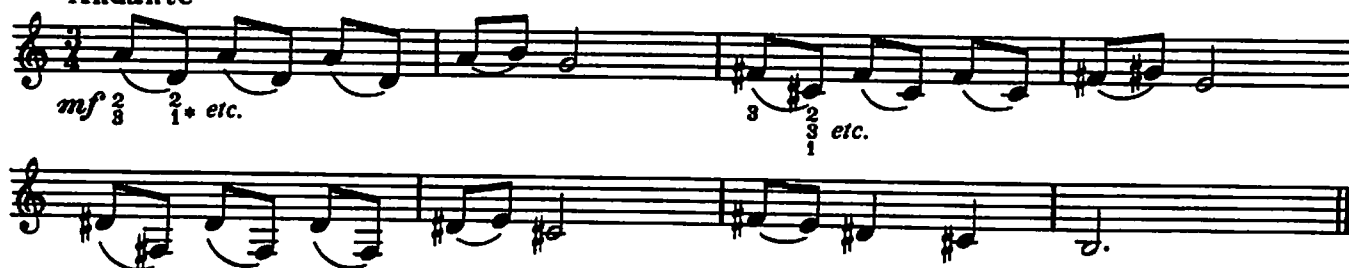


Allegro



Allegro molto



Andante**Broadly**

To be played in B♭, A, G alto, and F alto trumpet.

Maestoso

Also play in the key of E major.

Patterns for Warm-up

This presupposes that the player has already warmed-up on the mezzo soprano instrument. (See pages 10–11)

Adagio

Play in all keys including minor mode.

Slowly

Play slowly in all keys, use minor mode also.

Lento

Slur and legato tongue in all keys.

Andante



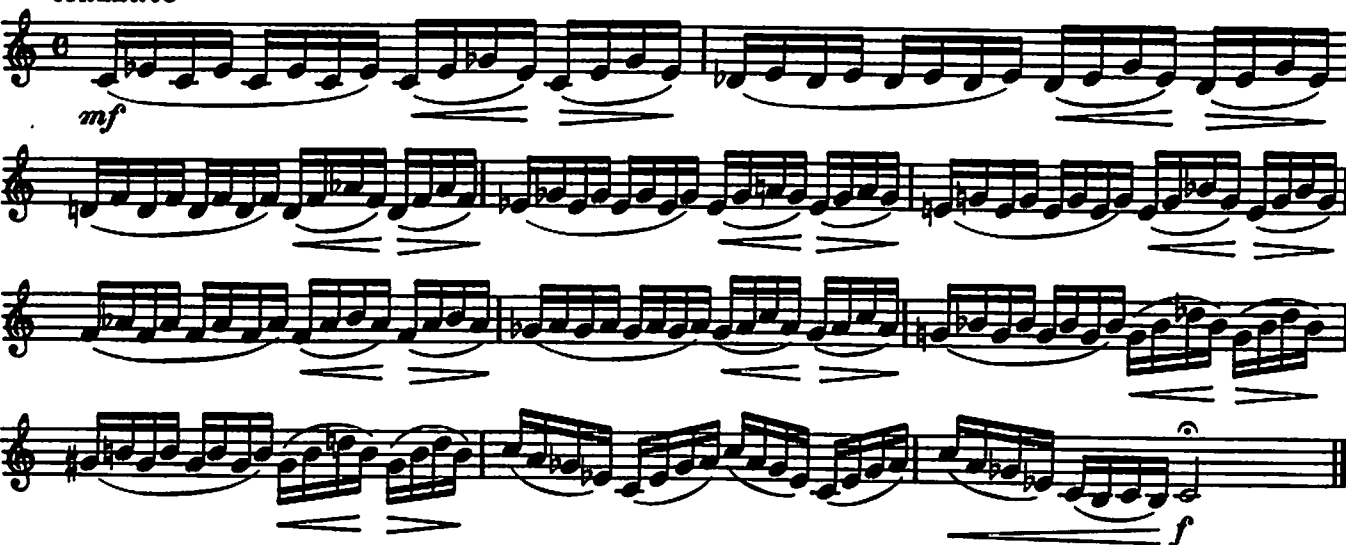
Adagio



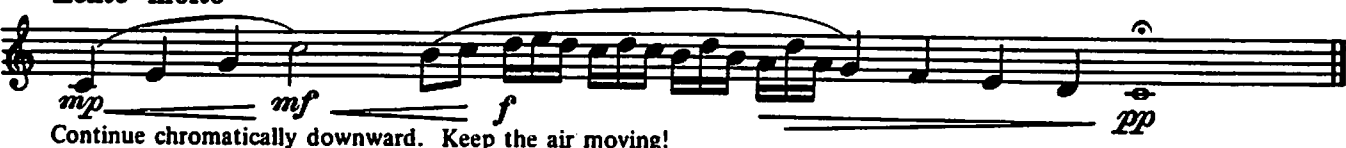
Andante



Andante



Lento molto



Continue chromatically downward. Keep the air moving!

Andante



Moderato

First system of musical notation for the Moderato section, consisting of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a series of eighth and sixteenth notes, with slurs and ties. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

Moderato

Second system of musical notation for the Moderato section, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music continues with eighth and sixteenth notes, slurs, and ties. Dynamic markings include *mp* (mezzo-piano) and *f* (forte).

Also play up and down a major second.

Lento molto (Use entire breath for each line.)

First system of musical notation for the Lento molto section, consisting of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a series of eighth and sixteenth notes, with slurs and ties. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

Four staves of musical notation for piccolo trumpet exercises. Each staff begins with a mezzo-forte (*mf*) dynamic and a half note, followed by a crescendo to a forte (*f*) dynamic over a series of eighth notes. The exercises are in D major (two sharps) and end with a half note on D5.

Exercises for the 4th Valve

Using the B \flat piccolo trumpet, begin by setting the 4th valve slide so that f^1 is well in tune with small f (1 & 4). Further compromise by tuning the octave C \sharp^2 with C \sharp^1 (2 & 4).

A selection of the following patterns should be played each day:

Lento

Three staves of musical notation for Lento exercises. Each staff begins with a mezzo-forte (*mf*) dynamic and a half note, followed by a series of eighth notes. The exercises are in D major (two sharps) and end with a half note on D5. Fingerings are indicated by numbers 1-4 below the notes.

To be played slowly, listening carefully for intonation.

For preferred fingerings and alternate fingerings, consult Table I.

Lento / Moderato / Allegro (To be played at different speeds)

Exercise 1: Ten staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the end of each staff. The tempo is indicated as Lento / Moderato / Allegro.

Exercise 2: A single staff of musical notation. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes eighth and sixteenth notes, with dynamic markings of *f* (forte) and *d* (diminuendo). The tempo is indicated as Andante.

Exercise 3: A single staff of musical notation. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes, with a dynamic marking of *f* (forte). The tempo is indicated as Allegro.

Exercise 4: A single staff of musical notation. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes, with a dynamic marking of *f* (forte). The tempo is indicated as Allegro.

Exercise 5: A single staff of musical notation. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes, with a dynamic marking of *f* (forte). The tempo is indicated as Andante.

Exercise 6: A single staff of musical notation. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes, with a dynamic marking of *f* (forte). The tempo is indicated as Presto.

Remember to hold the instrument so that your left hand index finger operates the 4th valve.

Lightly



Andante



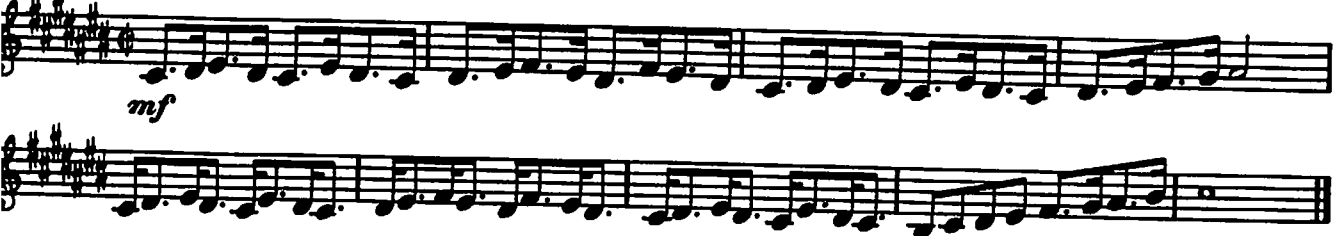
Con brio



Maestoso



Maestoso



Andante

mf

Play legato throughout. Mark your breaths!

Andante

mf

Slightly out of tune, but a good exercise for the 4th valve.

Trill Exercises

(See Table II for suggested fingerings for the Whole Step Trill.)

Moderato

* Use right hand little finger for trills open-4th valve.
To be played also up and down a major second.

Andante

* See appoggiatura, Table IV.

Play as printed on B \flat piccolo and in Re using the A piccolo (See Table III).
See that all trills sound the same, starting all trills on the beat, not before!

Andante

Play legato. Also play up and down a major second.

ETUDES

Etudes for Intonation

Slowly

Listen carefully to tune the perfect intervals. Use both the B \flat and A piccolo instrument.

Grave

Play with concern for the tactus (see ornamentation section, p. 16). The first and third notes should be carefully tuned.

Fugue

Be aware of tactus.

Etudes of the "Singing Style"

(Transposition required. See Table III.)

To be played on A piccolo trumpet.

In Re:

Allegro

f (played) *p* *f* *p* *f* *dim.* *p*

To be played on B♭ piccolo. Transpose up a major second or use alto clef.

In Do:

Lively

mp *mf* *f* *p*

To be played as is using B \flat piccolo. (Thus sounding in E \flat Concert).

To be played in Do using A piccolo trumpet. (Thus sounding in F).

To be played in Re using A piccolo trumpet. (Thus sounding in G).

Moderato

Musical score for Moderato, featuring four staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff includes mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamics. The third staff includes piano (*p*) and mezzo-piano (*mp*) dynamics. The fourth staff includes mezzo-forte (*mf*), forte (*f*), and piano (*p*) dynamics, with slurs and accents indicating phrasing.

Use piccolo trumpet in A.

In Re:

Allegro

Musical score for Allegro, featuring five staves of music. The first staff begins with mezzo-forte (*mf*) dynamics. The second staff includes forte (*f*) dynamics. The third staff includes mezzo-piano (*mp*), mezzo-forte (*mf*), and forte (*f*) dynamics. The fourth staff includes mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamics. The fifth staff includes forte (*f*) dynamics, with slurs and accents indicating phrasing.

Use A piccolo (read bass clef).

In Do:

Lento

Gigue from Suite No. 1 for unaccompanied cello

Use piccolo trumpet in A. Add dynamics and mark your breaths. Use 4th valve where appropriate.

In Re:

Allegro

J. S. Bach
(An adaptation)

Use B♭ piccolo trumpet or C piccolo trumpet.

Note the octave displacement. Constantly strive to develop a legato vocal sound.

In Sib:

Lento

Musical score for In Sib: Lento, featuring four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts on a middle C and moves stepwise up to a G4, then descends. The second staff continues the melody, moving from G4 down to a C4. The third staff features a crescendo leading to a forte (f) dynamic. The fourth staff concludes with a decrescendo leading to a piano (p) dynamic. Dynamic markings include *mf*, *mp*, *f*, and *p*. A *dim.* marking is present in the fourth staff.

Use B♭ piccolo. Note the simple written ornaments (passing tones, etc.).

In Do:

Cantabile

Musical score for In Do: Cantabile, featuring five staves of music. The first staff begins with a treble clef, a key signature of two flats (B♭, E♭), and a 2/4 time signature. The melody starts on a middle C and moves stepwise up to a G4, then descends. The second staff continues the melody, moving from G4 down to a C4. The third staff features a crescendo leading to a forte (f) dynamic. The fourth staff continues the melody, moving from f down to a mezzo-piano (mp) dynamic. The fifth staff concludes with a decrescendo leading to a mezzo-piano (mp) dynamic. Dynamic markings include *f* and *mp*.

Use B♭ piccolo. Add dynamics & mark your breaths.

Tonguing one and slurring two gives the effect of a legato triple tongue while allowing the player to relax more.

In Sib:

Allegro

A musical score for piccolo in Sib, marked Allegro. The score consists of ten staves of music. The key signature is one flat (B♭), and the time signature is 2/4. The music features a series of eighth-note triplets, often grouped with slurs and breath marks. The notation includes various articulations such as slurs, breath marks, and dynamic markings. The piece concludes with a double bar line on the final staff.

Jesus, Joy of Man's Desiring

Adapted from Cantata #147

May be played in Do using A piccolo.

in Re using A piccolo.

in Si \flat using B \flat piccolo (which includes use of pedal C*).

in Fa using C piccolo.

Strive for as smooth a performance as possible. Use 4th valve fingerings where required.

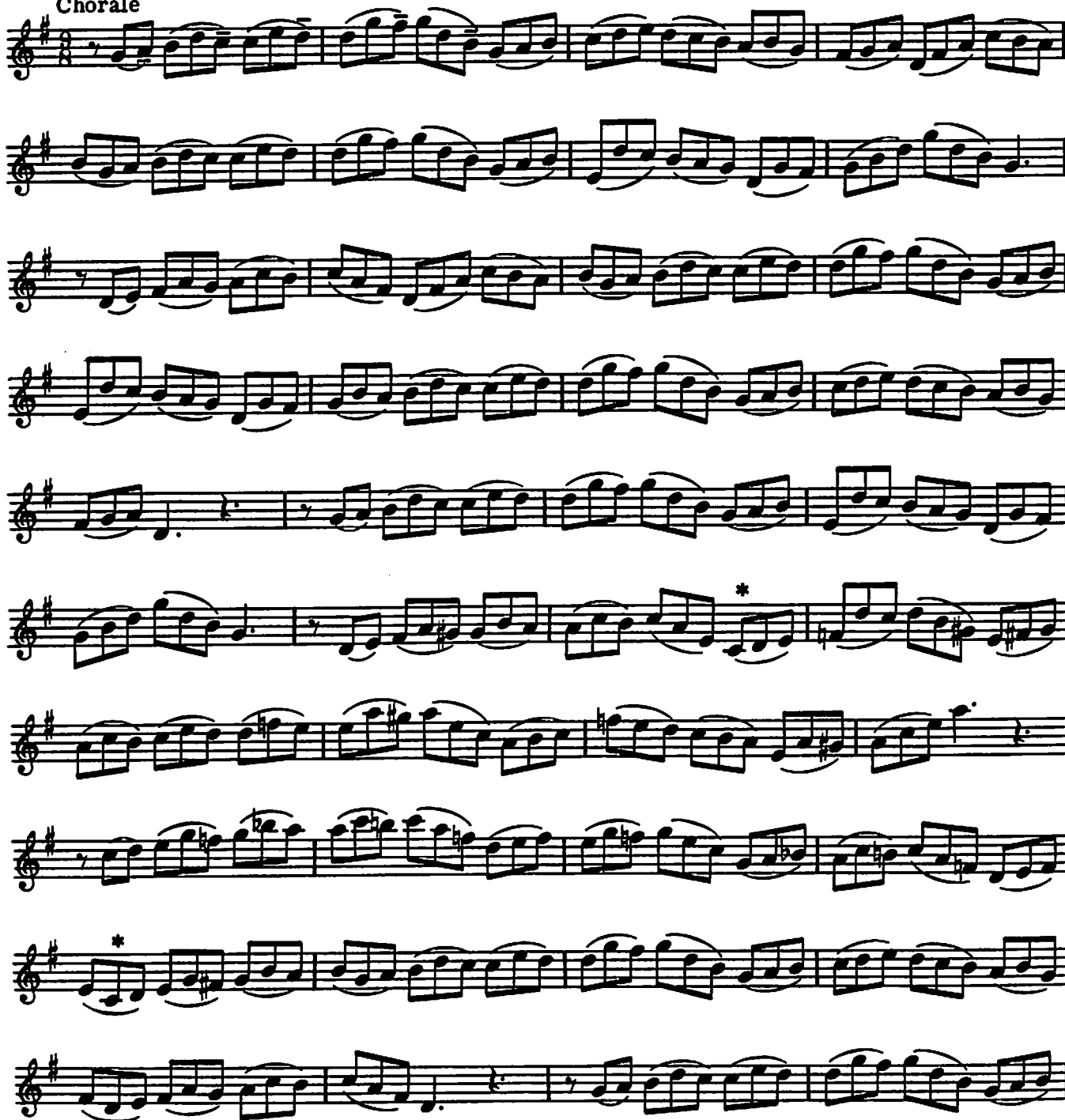
Listen carefully for intonation and be aware of the long phrase with regard to breathing.

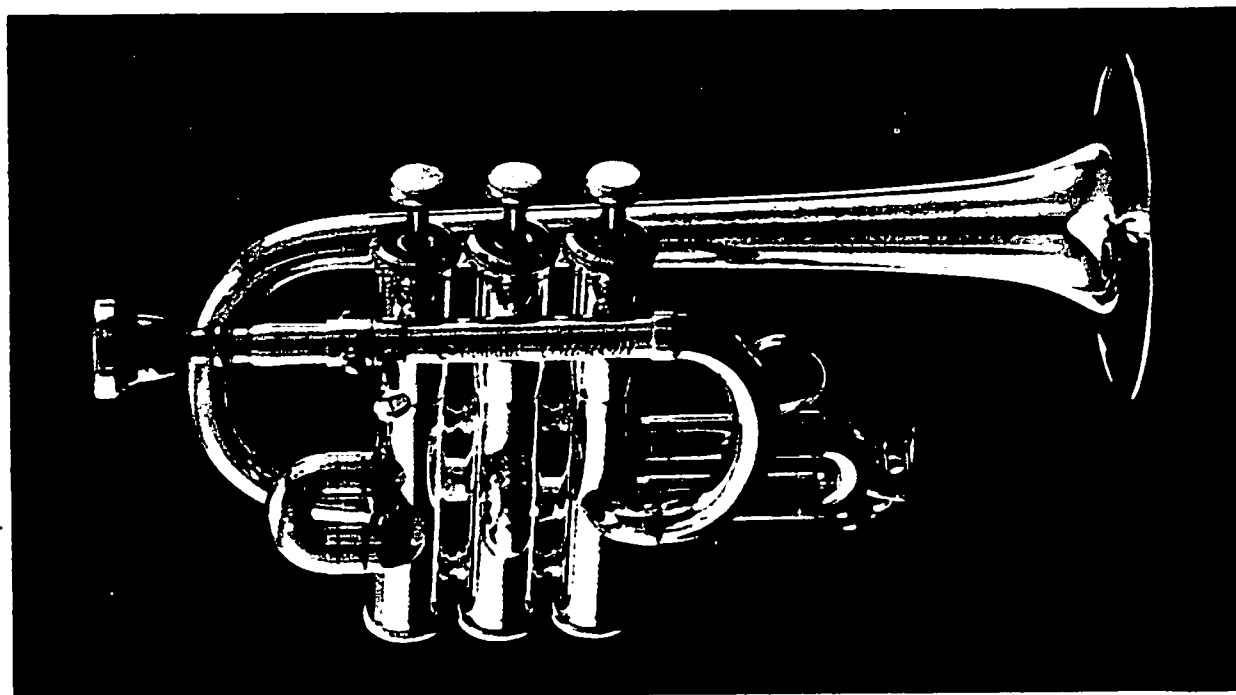
Dynamics should be varied throughout.

The sound should be consistent throughout the register.

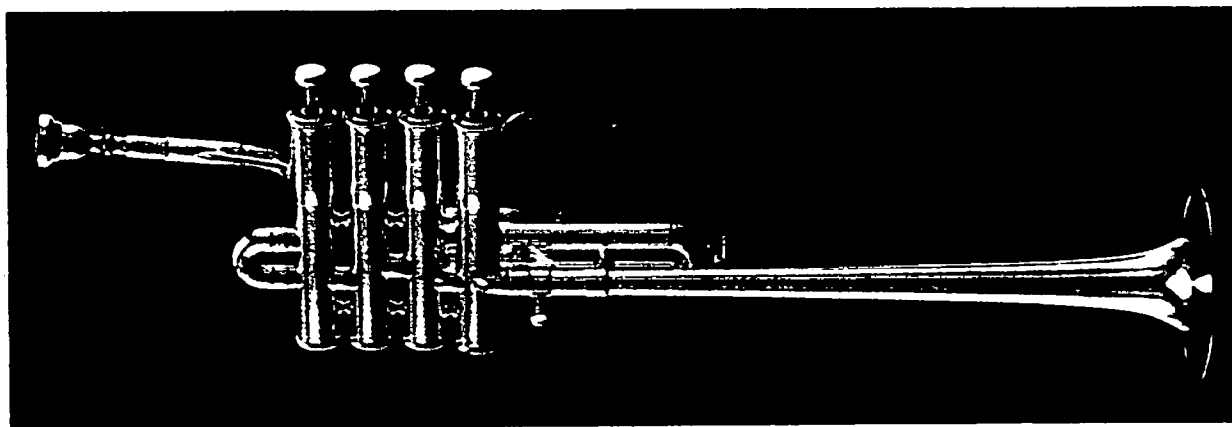
J. S. Bach

Chorale





Yamaha YTR-991



Yamaha YTR-982

Etudes for Ornamentation

(See text, page 17.)

Use A piccolo trumpet.

w = single mordent.

W = double or multiple mordent.

Note the use of tactus and articulation groupings. The weight of each measure occurs on the 1st beat with a secondary weight on the 4th beat.

In Do:

Gaily

Use A piccolo trumpet. Note the use of passing tones, dynamics, tactus, and articulation.

* = Long appoggiatura which contains two beats of dissonance and one beat of resolution. (See Table IV)

In Re:

Moderato

Use B♭ piccolo.

Upon the third repeat, the student should provide his own ornamentation ideas (including elements of expression, phrasing, and dynamics).

Note the differences between quasi Italian and French styles of melodic ornaments.

The suggested version contains considerable example of rhythmic alteration.

In Do:

Andante

Given
example:

Suggested
ornaments:

Student
provides
ornaments:

Given example:

(French) (Fr.) (Italian)

mp (Fr.)

(Ital.) (Fr.) (Ital.)

mf *mp*

(Fr.) (Ital.)

f

1.
2. (Fr.)
3.

In Do: Use B \flat or C piccolo.

In Re: Use A piccolo.

The second section is to be ornamented by the student.

Be aware of the tactus!

Allegro

Fine

Fanfare

(From the portrait by E. G. Haussmann)

Gottfried Reiche

Allegro

May be played: On B \flat piccolo—In Sib: (octave displacement)
 —In Do: (octave displacement)
 —In Fa alto:
 —In Mi \flat alto:

On A piccolo —In Re:
 —In Do:

On C piccolo —In Do:
 —In Sib:
 —In Fa alto:

Baroque articulation should be used on the 32nd notes.
 Phrasing is very important!

DUETS

The following duets are to be played using the A, B \flat , or C piccolo trumpet (suggestions are given in parentheses) and the mezzo soprano trumpet in B \flat or C (or flugelhorn). The student of the piccolo trumpet should strive to emulate the sound of the mezzo soprano trumpet as well as using it as a basis for intonation. These duets require transposition and the use of the 4th valve. Although some suggestions for ornamentation are given, the student should be encouraged to experiment with interpretative embellishments.

Bicinia

Anonymous (16th Century)

Gracefully

In Sib: (B \flat picc.)

In Sib: (Mezzo soprano trumpet)

mp

5

11

mf

17

22

p

mf

p

mf

27

32

38

43

48

53

Listen carefully for intonation, using the 4th valve where appropriate.

Cadential patterns such as are found in bars 5, 7, 12, 14, etc.

written thusly:

are played:

Be aware of the tactus pulse of this composition.

Bicinia

Anonymous (16th Century)

Allegro

In Do:
(A piccolo)
(Octave displace.)

In Sib:
(Mezzo soprano
trumpet)

5

10

16

21

26

f

mp

p

mf

Bicinia

Anonymous (17th Century)

Gaily

In Re:
(A piccolo)In La:
(Mezzo soprano)

5

10

15

19

24

mf

mf

mp

mp

mf

f

f

mp

mp

Note: Strive to produce as vocal an approach to this piece as possible.

March

Daniel Purcell (1663-1717)

Andante

In Re:
(A piccolo)

In Do:
(Mezzo soprano inst.)

p-f

p-f

3

5

mp *pp* *mp* *p*

mp *pp* *mp* *p*

8

mf *allargando* *f*

mf *allargando* *f*

Note: Be careful not to make the allargando at the final cadence too soon during this style period.

Trumpet Aire

John Eccles (ca. 1650-1735)

In Do:
(A piccolo)
(Octave
displacement)

Use C trumpet,
play bass clef
up one octave.

Andante

The musical score is written for a trumpet and a bass line. The key signature is D major (two sharps), and the time signature is 3/4. The tempo is marked 'Andante'. The score is divided into systems, with measure numbers 5, 9, 13, 17, and 21 indicated at the beginning of each system. The trumpet part is written in a treble clef with a key signature of two sharps, and the bass line is written in a bass clef with a key signature of two sharps. The score includes various dynamic markings such as *f*, *p*, *mf*, and *mp*, as well as articulation marks like accents and slurs. The music features a mix of eighth and sixteenth notes, with some passages being more melodic and others more rhythmic. The overall mood is calm and elegant, consistent with the 'Andante' tempo.

5

9

13

17

21

Chorale Variation

"Allein Gott in der H^ö sei Ehr"Georg Phillip Telemann
(1681-1767)

Moderato

In Sib:
(B \flat piccolo or trumpet)

In Sib:
(B \flat Fluegelhorn or piccolo)



3



7



10



13



16



19



22



25



28



Begin all trills on the beat, on the upper auxiliary.
Be especially careful of the intonation of c² as it tends to be sharp on many piccolo trumpets.

Duet

Anonymous English (Early 17th Century)

Moderato

In Re:
(A piccolo)
In Do:
(B \flat piccolo)

p

5

9

mf

mp

12

15

p

19

The musical score is written for two voices, In Re (A piccolo) and In Do (B \flat piccolo). The tempo is Moderato. The score is divided into five systems, each with two staves. The first system (measures 1-4) is marked *p*. The second system (measures 5-8) has a treble staff marked *mf* and a bass staff marked *mp*. The third system (measures 9-12) has a treble staff marked *mf* and a bass staff marked *mp*. The fourth system (measures 13-16) has a treble staff marked *p* and a bass staff marked *p*. The fifth system (measures 17-20) has a treble staff marked *p* and a bass staff marked *p*. There are some handwritten markings in the second system, including a large 'X' and some scribbles.


23

27

30

34

37

Note:  etc. is not an indication for rhythmic alteration, but rather for Baroque style articulation.

 should be given a feeling of duple meter.

For Several Friends

from "Sulte in G Minor"

Mathew Locke (ca. 1630-1677)

Jigg

In Mib:
(Bb piccolo)

Student ornaments:

In Do:
(Mezzo soprano)

Rondeau from "Du Roy de Cocagne"

Jean Joseph Mouret (1682-1738)

Presto

In Do:
(Bb piccolo
less 8va)

In Sib:
(Bb trumpet or
fluegelhorn)

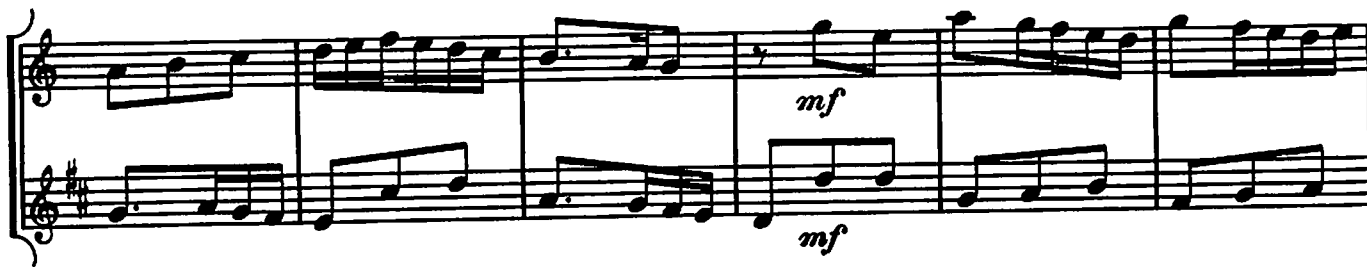
7

simile

mp

mp

13



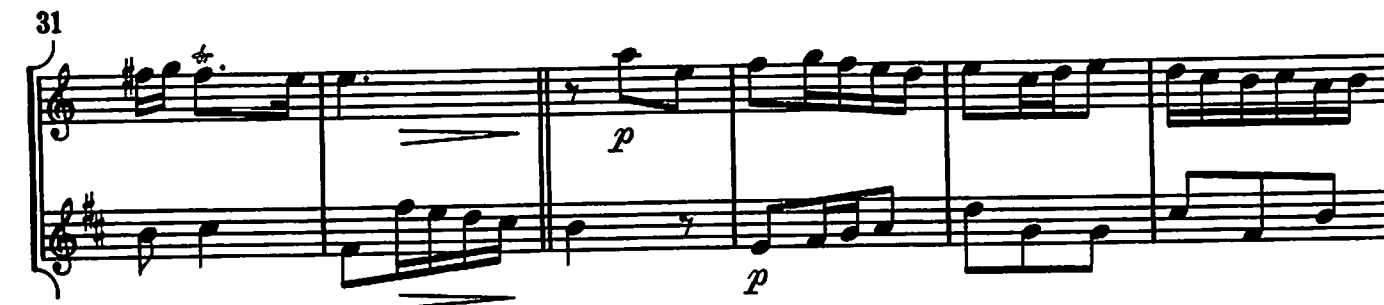
19



25



31



37



Duet

William Croft (1678-1727)

Allegro

In Do:
(B♭ piccolo)In Do:
(Mezzo soprano)

Measures 1-4 of the Duet. The B♭ piccolo part (top staff) begins with a *mf* dynamic, followed by a *p* dynamic in measure 4. The Mezzo soprano part (bottom staff) begins with a *mf* dynamic, followed by a *p* dynamic in measure 4. The key signature is B-flat major (two flats) and the time signature is 6/8.

Measures 5-8 of the Duet. The B♭ piccolo part (top staff) has dynamics *f* in measure 6 and *simile* in measure 8. The Mezzo soprano part (bottom staff) has dynamics *mf* in measure 5 and *simile* in measure 7. The key signature is B-flat major (two flats) and the time signature is 6/8.

Measures 9-12 of the Duet. The B♭ piccolo part (top staff) continues with a melodic line. The Mezzo soprano part (bottom staff) continues with a supporting line. The key signature is B-flat major (two flats) and the time signature is 6/8.

Measures 13-16 of the Duet. The B♭ piccolo part (top staff) has dynamics *mp* in measure 14 and *mf* in measure 16. The Mezzo soprano part (bottom staff) has a *mp* dynamic in measure 15. The key signature is B-flat major (two flats) and the time signature is 6/8.

Measures 17-20 of the Duet. The B♭ piccolo part (top staff) has a *f* dynamic in measure 18. The Mezzo soprano part (bottom staff) has dynamics *mf* in measure 17 and *f* in measure 19. The key signature is B-flat major (two flats) and the time signature is 6/8.

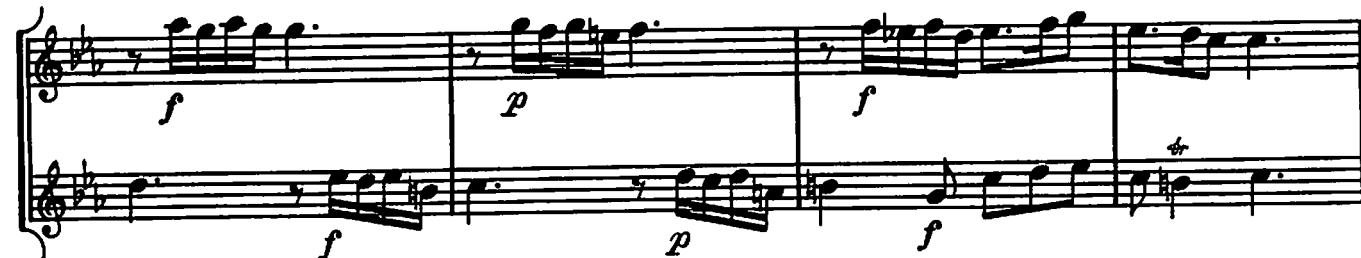
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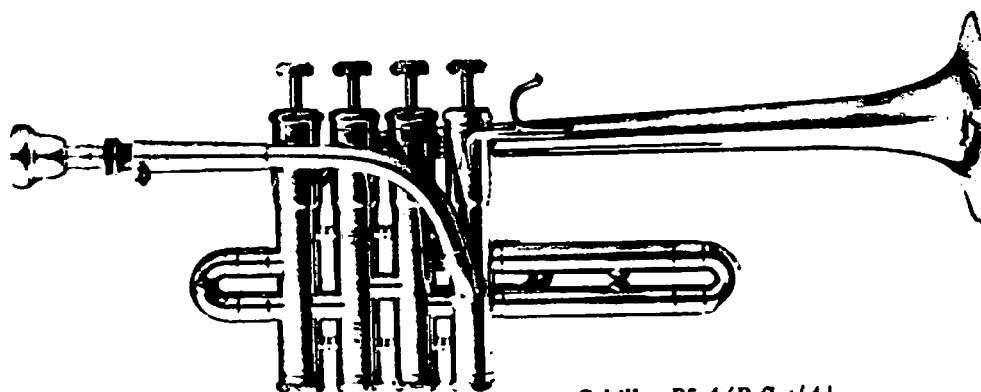
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29



Strive to play with a full and dark sound on the piccolo trumpet.
Attempt to "match" the sound of the mezzo soprano instrument as much as possible.



Schilke P5-4 (B-flat/A)

Duet

George Frideric Handel (1685-1759)

Allegro

In Re:
(A piccolo)

In Do:
(Mezzo soprano)

mf

5

p *mp* *f*

10

mp *p* *mf* *f*

15

mp *f* *f* *p*

20

mf *p* *mf* *f*

Vivace

from "Third Suite"

John Alcock (1715-1806)

Vivace

In Fa:
(B \flat or C piccolo)

In Do:
(Mezzo soprano)

Measures 1-5 of the piece. The top staff (In Fa) and bottom staff (In Do) both begin with a dynamic of *f~p*. The key signature has two flats (B \flat and E \flat). The time signature is 3/8. The tempo is marked 'Vivace'.

6

Measures 6-10. Measure 6 starts with a new melodic line in the top staff. Measure 10 features a repeat sign and a change in dynamics to *mf* in both staves.

11

Measures 11-15. Measure 11 continues the melodic development. Measure 15 has a dynamic of *p* in both staves.

16

Measures 16-21. Measure 16 has a dynamic of *f* in both staves. Measure 21 features a dynamic of *p~f* in both staves.

22

Measures 22-26. Measure 22 has a dynamic of *f* in both staves. Measure 26 features a dynamic of *p~f* in both staves.

1

Minuet from "Trumpet Suite"

John Alcock

Minuet

In Re: (A piccolo)
In Do: (B \flat piccolo)

f~mp

In Re:
In Do: (Mezzo)

f~mp

6

p

12

mp

f

17

p

23

29

mf

p

f

Sarabande from "Fifth Suite"

John Alcock

Sarabande

In Do: (A piccolo)

In Do: (Mezzo soprano)

5

10

15

20

Add appropriate articulation and dynamics. Do not restrict yourself to only the ornaments which Alcock notated. Listen carefully for intonation.

Courant from "Third Suite"

John Alcock

Courant

In Mib :
(Bb piccolo)

mf

In Mib :
(Mezzo soprano)

mf

5

f p mf

f p mf

11

$cresc.$

$cresc.$

17

f

f

23

p

p

28

34

40

46

52

Note: The slurs are meant as articulation groupings.
Carefully work to develop the use of the 4th valve as required in this and the following duets.

Almand from "Second Suite"

John Alcock

Almand

In Re:
(A piccolo)
In Do:
(B \flat piccolo)

In Do: (Mezzo)
In Sib:

The first system of musical notation for 'Almand' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a mezzo-forte (*mf*) dynamic marking. The lower staff is in bass clef with a key signature of one flat and a common time signature, also beginning with a mezzo-forte (*mf*) dynamic marking. The music features a complex, rhythmic melody in the upper staff and a more rhythmic accompaniment in the lower staff.

3

The second system of musical notation for 'Almand' consists of two staves. The upper staff continues the melody from the first system, featuring a series of eighth and sixteenth notes. The lower staff continues the accompaniment, featuring a series of eighth and sixteenth notes.

5

The third system of musical notation for 'Almand' consists of two staves. The upper staff continues the melody, featuring a series of eighth and sixteenth notes. The lower staff continues the accompaniment, featuring a series of eighth and sixteenth notes.

7

The fourth system of musical notation for 'Almand' consists of two staves. The upper staff continues the melody, featuring a series of eighth and sixteenth notes. The lower staff continues the accompaniment, featuring a series of eighth and sixteenth notes.

9

The fifth system of musical notation for 'Almand' consists of two staves. The upper staff continues the melody, featuring a series of eighth and sixteenth notes. The lower staff continues the accompaniment, featuring a series of eighth and sixteenth notes.

11



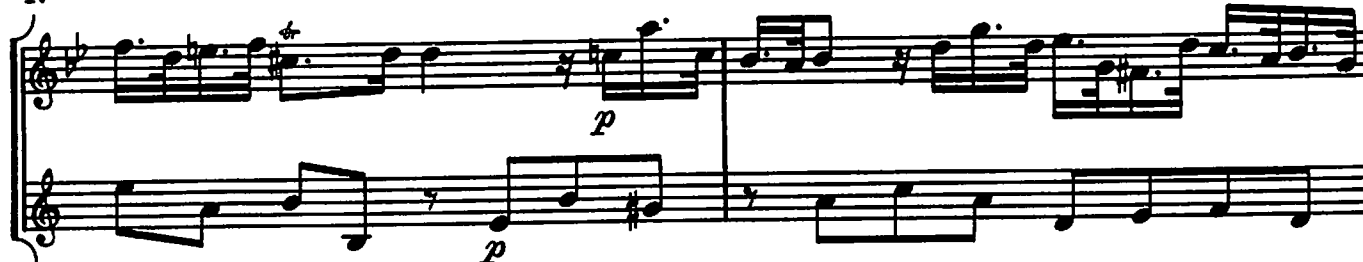
13



15



17



19

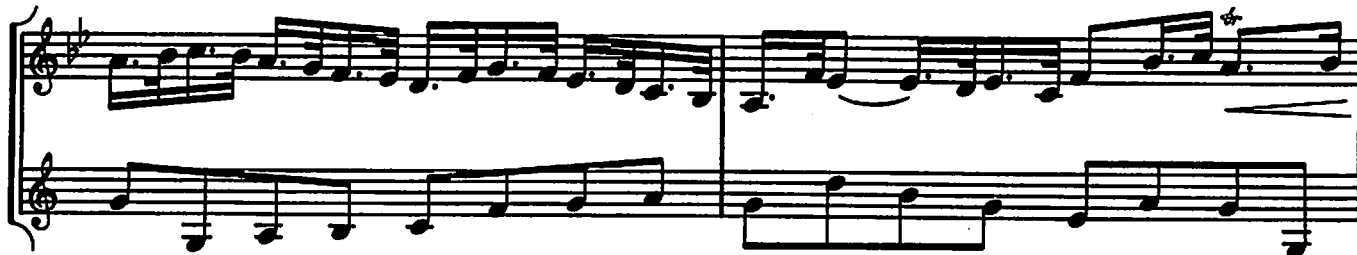


68

21



23



25

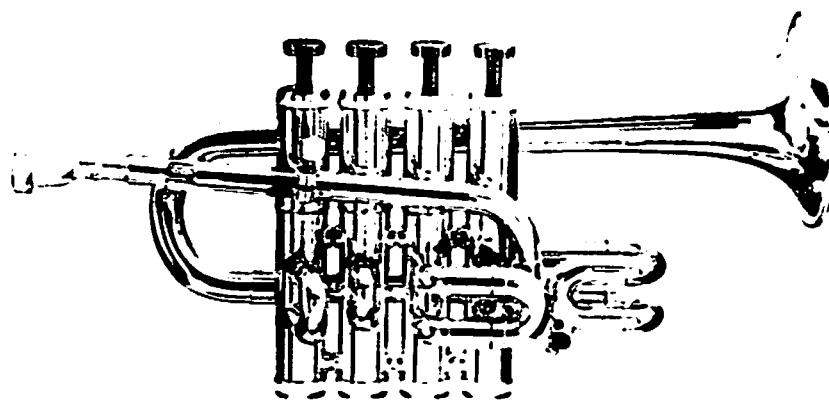


This Almand might have
originally been written:



and was performed using
rhythmic articulation.

Work slowly to develop the use of the 4th valve! Mark your breaths!
Strive to play this movement as smoothly as possible.



Duet

Johann Sperger (1750-1812)

Allegro

In Do:
(B \flat or A piccolo)

In Sib:
(Mezzo soprano)

5

9

13

17

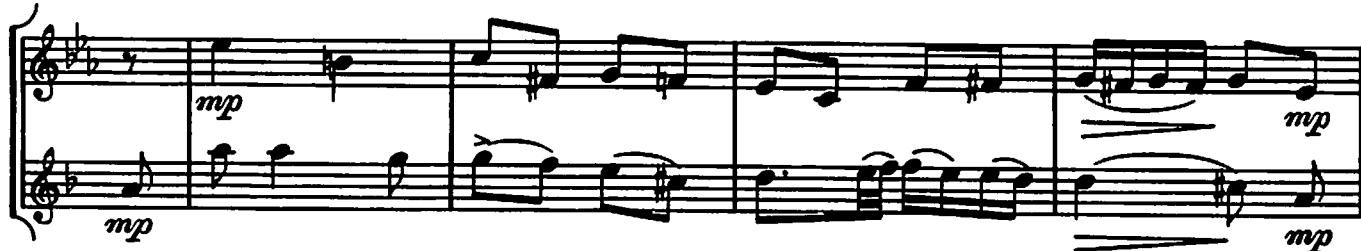
mp *p* *mf* *p* *mf* *mp*

70

21



25



29



33



37



41



45

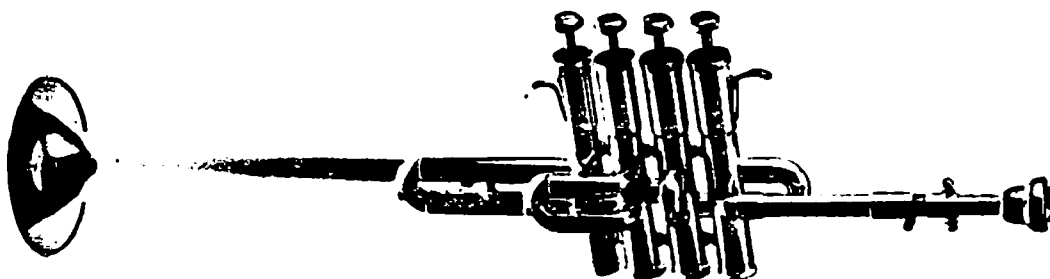
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54

58

62

Slowly work out the difficult passages involving the 4th valve!
 Play lightly, matching color as closely as possible.
 Support your soft playing!



Above: *Schilke P6-4 in C*

Left: *Rotary valve instrument by Otto Wilhelm Thein*
(Photo © copyright by Otto Wilhelm Thein)

Below: *Yamaha YTR-983*

